

FREE SECRET TEACHINGS IN ART OF JAPANESE GARDENS: DESIGN PRINCIPLES, AESTHETIC VALUES PDF



David A. Slawson | 220 pages | 16 Jul 2013 | Kodansha America, Inc | 9781568364940 | English | London, United States

Secret Teachings in the Art of Japanese Gardens | Japanese Gardening

I found the description of Fuzei and the shift from more feature oriented to quality oriented landscape captivating. Though I am still working to understand it.

The Sensory effects area of the book is helping start to develop insights into how to see the garden from different perspectives including framing, rhythm and spatial quality Secret Teachings in Art of Japanese Gardens: Design Principles depth cues and atmospheric effects.

Another wonderful resource this book has is a translation of Illustrations for Designing Mountain, Water, and Hillside Field landscapes by Zoen. Much there in terms of stone meaning, arrangements, taboos. Seeing the distillation of landscapes Aesthetic Values single stone, stone arrangements, and layout suggestions for an entire garden design.

I felt this book helped educate me on the path. To know more about the secret teaching in the art of Japanese gardens... Related Books Shifting away from theory, there were the opposite kind of book, how to build specific items. Also, to extend upon capturing shape Secret Teachings in Art of Japanese Gardens: Design Principles on symbolism, including mood, Magic Of Trees And Stones: Secrets of Japanese Gardening was a wonderful resource.

It is more on the abstract theory and sayings of creating a garden. It seems in a way, with every new revision and growth toward better design in my garden, the sayings and guiding principles in Sakuteik come to life. With that context set, I will attach a few snippets of this book I found most helpful will be attached as follow ons... I am not done, but please comment and I would be happy to extend this posting.

Learning process. Body learning vs Verbal learning groupings with a Secret Teachings in Art of Japanese Gardens: Design Principles of context from the book.

What sets this work apart is its depth and focus on unraveling the underlying design principles and its intent on providing a deeper understanding into the art of Japanese gardening. A sample of relative weights given verbal and experimental learning in western and Japanese models to clarify the point. With a bit of context from the book. The principles of natural habitat and geological zones serve as keynotes in the broad philosophical framework of classical landscape garden design, and root it firmly in the world of nature that is our home.

Especially in Sakuteiki do we find an emphasis on re-creating selected natural features and scenic places. While this same feature-oriented approach can be found in the Illustrations, it is not Aesthetic Values to the same degree. This is important, for by paying more attention Secret Teachings in Art of Japanese Gardens: Design Principles these perceptual qualities- size, shape, texture, configuration-of materials, the fifteenth-century manual roots the garden not so much in the natural world as in the functioning of the human senses that perceive it.

This shift in emphasis is signaled as well by the relative occurrence in Sakuteiki and the Illustrations of the aesthetic concept *fuzei*. *Fuzei* implies a poetic, quality-oriented approach to design.

It describes the effect upon the viewer of those emanations that the design produces by virtue of its peculiar configuration of perceptual qualities. *Fuzei* occurs fifty-nine times in the Illustrations, and only four times in Sakuteiki.

This and the emphasis of the Illustrations on the perceptual qualities of materials used in the design would appear to reflect a nascent awareness of the tremendous power that such qualities have to evoke a mood or an atmosphere. Once the awareness becomes fully conscious, the garden designer no longer has to faithfully reproduce features of the natural landscape in order to re-create the moods associated with them.

Initially, it must have appeared that such moods belonged to the landscapes in which they were sensed, just as the indigenous Shinto kami spirits were believed to reside in specially designated rocks and trees and in aspects of flowing water. With the Illustrations, we witness the beginning of an awareness of the extent to which such feelings could be generated within the human heart through the pathways of the senses. In looking at an object we reach out for it. With an invisible finger we move through the space around us, go out to the distant places where things are found, touch them, catch them, scan their surfaces, trace their borders, explore their texture.

It is an eminently active occupation. Impressed by this experience, early thinkers described the physical process of vision correspondingly. For example, Plato, in his *Timaeus*, asserts that the gentle fire that warms the human body flows out through the eyes in a smooth and dense stream of light. Thus a tangible bridge is established between the observer and the observed thing, and Secret Teachings in Art of Japanese Gardens: Design Principles this bridge the impulses of light that emanate from the object travel to the eyes and thereby to the soul.

Our bodies are the media by which we know ourselves and the world: our sensations of pleasure and pain tell us whether our inner needs are being met or deprived, and whether we are safe in our surroundings or in some way threatened by them. From earliest childhood, we learn the powers and limitations of our bodies, not by rational observation but in a highly immediate, sensory way. We do not have to understand the principle of gravitational attraction in order to recognize and respond to it.

The forces of nature-such as heat and gravity-are real to us only to the extent we experience them. We embody them, which is to say that we interiorize them through our sensations so that they become our own, highly personal and absolute.

When we stumble on a staircase what we feel is not an invisible force pulling us toward the center of the earth but a sudden loss of balance coupled with a sensation of falling. There are hundreds of such physiological responses that we all learn through firsthand experiences in childhood.

People who choose to be Secret Teachings in Art of Japanese Gardens: Design Principles artists tend to be acutely attuned to sensory experience; they also must have the capacity to shape materials to express their vision in a concrete form that others may enjoy. When producing sensory effects for others to experience, designers rely on intuition, for their own bodily responses are part and parcel of the human condition.

Effects of scale, such as immensity and intimacy; effects of spacing and shape, such as rhythm and movement; effects of texture and color intensity, such as an enhanced sense of depth and luminescence-all these and more play an especially vital role in the art of the Japanese garden.

They are at the heart of its power to create an illusion of physical reality by teasing our perceptual systems into belief. The Secret Teachings in Art of Japanese Gardens: Design Principles is, of course, primarily Secret Teachings in Art of Japanese Gardens: Design Principles visual art, but it can also directly engage our sense of hearing a waterfall, leaves rustling in the wind and our sense of smell fragrant wisteria, pine needles.

The sense of touch—including both the tactile sensations received through the skin and the kinesthetic sensations resulting from the interaction of muscle groups—is directly addressed as one moves physically through a garden designed for strolling in, but it is more often engaged indirectly, through visual cues such as those of texture, Aesthetic Values, and line.

We have said that landscape design is like painting in three dimensions. To better understand this, assume for the moment that directly in front of the viewer seated in a fixed position on the veranda in figure 18 is Aesthetic Values window pane a that extends out beyond the limits of the visual field. Tracing the image on the glass just as it appears to the viewer would produce a two-dimensional picture of the garden like that recorded on film by a photographer or on canvas by a painter.

The following is a pretty full list of the contents of the Secret teachings in the art of Japanese gardens: Design principles, aesthetic values book for reference. You must be logged in to post a comment. Learning process Pgs. Pg Learning process. Learning Process.

GregoryJohn on February 22, at am. Michael Roybal on April 17, at pm. Log in to Reply. With a bit of context from the book Log in to Reply. Examples of mountain, river, and ocean rocks Pg. Correlation of feeling-tones and sensory qualities Pg. They are at the heart of its power to create an illusion of physical reality by teasing our perceptual systems into belief The garden is, of course, primarily a visual art, but it Aesthetic Values also directly engage our sense of hearing a waterfall, leaves rustling in the wind and our sense of smell fragrant wisteria, pine needles.

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山水并野形图: Design Principles, Aesthetic Values - David A. Slawson - Google

КНИГИ

Slawson Creations. What sets this work apart is its depth and focus on unraveling the underlying design principles... Slawson begins with his experiences as a master gardener's apprentice in Japan and ends with a full translation of an ancient gardening manual used by Buddhist monks.

Each page overflows with background, details and inspiration. He urges and inspires you not to transplant an existing garden design, but...to evolve a Secret Teachings in Art of Japanese Gardens: Design Principles reflective of your own individual location and taste.

By clearly dissecting the aesthetic principles behind Japanese garden design, the book succeeds in creating a truly inspirational guide. Click here to purchase Secret Teachings Filmed by Paul Krause, www. Order at www. The context-sensitive design and maintenance process has several components—response to site, client, and local materials—timeless sources of inspiration that David calls the Accord Triangle.

Slawson takes viewers on a visually rich, meditative journey through three key aspects of this universal landscape art form: Sources of Inspiration, Evoking Natural Habitat, and Compositional Techniques. The film demystifies the art by showing how aesthetic techniques based on observation of nature and human perception can be used to create eloquent contemplative gardens inspired by native landscape, with the power to move us and soothe our spirit.

Your film beautifully recreates the feeling of being in the gardens--and illuminates the ideas that underlie them, while leaving me with a sense of peace and serenity. He has achieved something pretty unique, in my experience: -an educational Secret Teachings in Art of Japanese Gardens: Design Principles that Secret Teachings in Art of Japanese Gardens: Design Principles soothes the soul. Read a short article on the film and David's design approach, and play the YouTube preview.

You can check it out at: Waterflow II. Greg enjoys conveying the spirit of these inspiring natural places through his music and photography. He hopes this recording will bring you the peace and healing of those places. Slawson Creations Publications. All rights reserved.

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Cancel Save settings. Home Contact us Help Free delivery worldwide. Free delivery worldwide. Bestselling Series. Harry Potter. Popular Features. Home Learning. Description The art of the Japanese garden is a 1,000-year-old landscape design tradition that is still evolving, still instructive.

Secret Teachings in the Art of Japanese Gardens explains the fundamental principles of this tradition and describes how those principles may be applied to a much wider range of environments than exists in Japan. In the first section the author draws on his Aesthetic Values experience as an apprentice to a master gardener in Kyoto, as well as his considerable knowledge of Japanese classical texts, to present the garden design process in terms of three primary aesthetic show more.

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